

Торайғыров университетінің
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ
Торайғыров университета

**ТОРАЙҒЫРОВ
УНИВЕРСИТЕТІНІҢ
ХАБАРШЫСЫ**

Филологиялық серия
1997 жылдан бастап шығады



**ВЕСТНИК
ТОРАЙҒЫРОВ
УНИВЕРСИТЕТА**

Филологическая серия
Издается с 1997 года

ISSN 2710-3528

№3 (2023)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

Филологическая серия
выходит 4 раза в год

СВИДЕТЕЛЬСТВО

О постановке на переучет периодического печатного издания,
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития
Республики Казахстан

Тематическая направленность
публикация материалов в области филологии

Подписной индекс – 76132

<https://doi.org/10.48081/GLPR6468>

Бас редакторы – главный редактор

Жусупов Н. К.

д.ф.н., профессор

Заместитель главного редактора

Анесова А. Ж., *доктор PhD*

Ответственный секретарь

Уайханова М. А., *доктор PhD*

Редакция алқасы – Редакционная коллегия

Дементьев В. В., *д.ф.н., профессор (Российская Федерация)*

Еспенбетов А. С., *д.ф.н., профессор*

Трушев А. К., *д.ф.н., профессор*

Маслова В. А., *д.ф.н., профессор (Белоруссия)*

Пименова М. В., *д.ф.н., профессор (Российская Федерация)*

Баратова М. Н., *д.ф.н., профессор*

Аймухамбет Ж. А., *д.ф.н., профессор*

Шапауов Ә. Қ., *к.ф.н., профессор*

Шокубаева З. Ж., *технический редактор*

За достоверность материалов и рекламы ответственность несут авторы и рекламодатели

Редакция оставляет за собой право на отклонение материалов

При использовании материалов журнала ссылка на «Вестник Торайгыров университета» обязательна

<https://doi.org/10.48081/SGHP2618>

***A. Y. Yerlanova**

Toraighrov University,

Republic of Kazakhstan, Pavlodar

*e-mail: Ayaulym_erlankyzy@mail.ru

MASHKHUR ZHUSSIP POETICS: THE USE OF NATIONAL EXAMPLE

Abstract. The article examines the use of national expressions, one of the features of the poetics of the poet, thinker Mashkhur Zhussip Kopeev. The purpose of the article is to identify the use of words, artistic features of the poet, reflecting his individuality, specificity in literature and thereby forming an initiative to study the poetics of the poet.

The research has scientific and practical significance. It can also be used in local history lessons, in the discipline of literature of the early twentieth century and general theory of literature.

The poet's poems clearly show that the national expression, Kazakh cognition, national color play a big role in enriching Mashkhur Zhussip's creativity, in determining his difference from other poets-writers. It can be said that this experience of the scientist, who grew up reading folk literature, and then collected folklore himself, positively influenced his work. Skillfully using national knowledge, he developed literature in terms of genre, style, art and imagery.

In the article, examples taken from the works of a poet were analyzed using scientific evidence and compared with the opinions of scholars. To identify the specificity of using national elements, methods such as gathering, analyzing, comparing, and hermeneutics were employed. National elements were examined in relation to three categories: enriching the vocabulary with vernacular words, national elements in religious connotations, and archaisms.

The poet's poems from the multivolume collection of works were chosen as the object of research.

Keywords: poetics, imagery, national expression, artistic specificity, artistic text

Introduction

The value of the contributions written about the creativity of Mashkhur Zhussip Kopeev is immeasurable. His works that have left a great impression on the history

of literature continue to be studied and analyzed today, revealing his uniqueness and individuality. His poetry stands out for its deep understanding of the national consciousness and cultural heritage of the Kazakh people. By blending the literary traditions of the people's oral literature and the eastern literary tradition, his works convey a unique poetic style.

Mashkhur Zhussip Kopeev's contribution to Kazakh literature is unique in that it combines elements of both the people's oral literature and the eastern literary tradition. His works stand out for their strong national character, conveying the cultural and spiritual values of the Kazakh people. He is known for his expertise in the jirau poetry genre, which is an important part of Kazakh oral literature.

In the works of Mashkhur Zhussip Kopeev, we see a deep understanding of the Kazakh people's values, customs, and beliefs. He effectively uses the national example in his poetry, demonstrating the richness and diversity of the Kazakh people's cultural heritage. His works serve as an important source for researchers studying the history and culture of the Kazakh people.

During his lifetime, Mashkhur Zhussip Kopeev made a significant contribution to the development of Kazakh literature. His poetry, which combines the literary traditions of the people's oral literature and the eastern literary tradition, continues to inspire and influence contemporary Kazakh literature.

Materials and methods

During the process of writing the paper, scientific methods of gathering and analyzing materials were used to substantiate the theoretical framework. Through this approach, the literary and poetic works of the 20th century, as well as the creativity of the Mashkhur Zhussip, were examined, and the opinions of scholars were compared. As a result of this comparison, the specificity of using national elements, examples, and evidence in the works of the famous poet Mashkhur Zhussip Kopeev was identified and justified through the use of comparative, hermeneutic, and analytical methods.

Results and discussion

In literature, every author has their own unique style. One of the elements that showcases an author's individuality is their use of words, which reveals their authorial voice. In our previous research, we drew on the poetics of the renowned poet Mashkhur Zhussip to identify the following factors:

- 1) Acquired knowledge
- 2) Connection to Eastern literature
- 3) Folk literature
- 4) Traditional customs
- 5) Contemporary reality

When we examine the biography and creative heritage of the Mashkhur Zhussip, we can see that his level of knowledge was exceptionally high. He mastered all the aspects of Muslim education of his time, including twenty-two subjects. He went to the

cities of Samarkand, Tashkent, and Bukhara in Central Asia and acquired knowledge in Islamic madrasas at the highest level. This testifies to the remarkable dedication of Mashkhur Zhussip to his pursuit of knowledge.

The poetic strength of Mashkhur Zhussip's literary heritage, intertwined with his vast knowledge, was also remarkably high. The poet's unique ability to reveal and understand the essence of the familiar and the hidden, along with his distinctive structural characteristics, set him apart.

One of the main features of the poet's creativity is the extensive use of national examples close to the Kazakh identity. This is evidenced by the works of the famous speaker, scientist, and writer Q.P.Zhussipov who used such examples [1]. For example, in the poem «From the melody of the Kazakh on this day»:

The wind carries the wail,
The countless steppe stretches out like a blanket.
One is a mountain, the other is a river,
He himself rides and takes himself away [2].

In the published version, the word «wail» is associated with the steppe [1]. The wail is not merely equated with the steppe, but is also juxtaposed with it. In the rhythm of this wail, the akyn refers to those who are «*sitting in groups*» as the «*blanket*». The arrival of the steppe, which is like a black wanderer, to the wail is an indication of the nomads' impatience and their eagerness to come to it quickly. Finally, it is mentioned how the wail affects people. The mountain and the river in the wail signify the broadness of the steppe and the policy of the Russian Empire to divide the Kazakh steppe through their acquisition of the mountains and rivers.

The purpose of taking words such as kobelek, torgai, and bodene in this poem is not to take them for free in order to increase the value of the lament. By using words close to the understanding of Kazakhs, such as taking care of the thick winter coat of a sleeping sheep and saving it from wolves, it shows an effective way of expressing through approaching the people's language and enhancing the national culture. The Kobelek, which knows how to fly from flower to flower and only understands the language of the people, is a well-known symbol of the Kazakh people. That is, by settling on the top of the Kobelek tree at night and listening to the people's speeches, it has been passing on their story as a national example.

If we appreciate the feature of Mashkhur Zhussip, who creates an inexhaustible vocabulary, expands the meaning of words, and uses words in a unique sense, the use of kobelek, bodene, and torgai in a meaningful way increases the value of the poem. That is, the author introduces the richness of the Kazakh language, the diversity of its words, idioms, and phrases, and the expressiveness of its usage through national examples, content, and sharpness.

Language is an integral part of any national culture; it helps us delve into the thought patterns of different nations and view the world from the perspectives of its

speakers. All human knowledge about the world, captured in linguistic form, constitutes a metaphorical concept known as the «linguistic worldview». The study of the linguistic worldview, as a kind of database and repository of linguistic material, is the subject of close attention from contemporary linguists.

The concept of «linguistic worldview» was introduced into scientific terminology in the first half of the 20th century by L. Weisgerber, a German scholar and culturologist. Since then, the linguistic worldview has been studied by various disciplines closely related to linguistics, such as psycholinguistics, ethnolinguistics, cognitive linguistics, linguocultural studies, and literature.

Language and human thought are closely interconnected and inseparable. As early as the 19th century, Wilhelm von Humboldt developed the idea of language as an expression of a people's individual worldview. Benjamin Whorf, an American linguist and student of Edward Sapir, furthered the notion that processes like thinking and experience can be influenced by the categories and patterns offered by language [3].

As evident from this principle, each language plays a significant role in shaping and demonstrating the image and culture of a nation. Mashkhar Zhussip, too, immortalized literature through the national character of the language. The examples we provide below serve as evidence of this.

In describing the national elements, the poet pays great attention to intricate details. When speaking about Mashkhar Zhussip's talent and expressive methods, he first emphasizes many details deeply rooted in the national tradition. For example, “Өнеге өзінді өзін ерте баулы, Жастықтың бір күн көшіп кетер ауылы” (translated as «Your talent will lead you to early fame, The youth will leave the village on a certain day»). This detail exemplifies the departure of youth from the village on a certain day. Its main significance lies in its close connection to the Kazakh culture, involving a strong emotional attachment and understanding. By comparing the village's departure with moving to another place or an adventurous journey, the poet has ingeniously expressed the potential for the young generation to quickly achieve their goals.

Indeed, by enriching the vocabulary with vernacular words, the poet has created a distinct national feature in the lyrical heritage. In the poem «Мәшһүрдің қырық алты жасында сөйлеген сөзі» (translated as «The words spoken by Mashkhar at the age of forty-six»), there are lines like «Өзіме көрінемін өзім мінді, Кісендеп бекімнедім неге тілді?» (translated as «I see myself, I pity myself, Why do I curse myself?»). When we carefully examine the words used in this poem, the word «тіл» (til), which means «tongue» in Kazakh, is not just a vernacular word. It has a deeper meaning, implying the act of holding or biting it. In this context, it suggests the suppression of speech, refraining from saying unnecessary or excessive words, and keeping inner thoughts hidden.

Thus, if we reflect on the poet's choice of the word «кісендеп» (kisendep), meaning «cursing oneself» in Kazakh, it emphasizes the strength required to control

one's impulses without uttering words thoughtlessly. It highlights the poet's conscious decision to express self-restraint, resisting the temptation to divulge one's own faults, and serves as a specific criterion for reflecting on the person's inner struggles and remorse for their own mistakes.

From among other creations, the popular «Nepsingdi atqa mingizbe» was a representation of the nepsing (a type of poem) in Kazakh style. For example:

Make a wish, do not hold back,
If you stay for a long time, do not regret.
Take a lot of care of yourself,
And keep your mind in your eyes [2, 118].

In this example, the akyn Mashkhur Zhussip did not simply translate the stateless nepsing into Kazakh, but also adhered to the requirements of creating a polished piece. It is not just a matter of replacing words, as «*jortqyzyp, jelgizbe bagu, jayau zhurgizbe atqa mingizu*» is not an accurate representation of Kazakh poetry. The Kazakh people have always had a good understanding of customs, traditions, and respect for their ancestors, which has been reflected in their way of life. The akyns have also played a role in this, describing the Kazakh people's national character through their works and identifying the national models that define the Kazakh people by using the cultural heritage of the people, rather than relying on negative stereotypes, superstitions, and vices.

When we compare walking and wishing, we can see which one is graceful and which one is characterized by rapid movements in Kazakh culture. From here, we can see the importance of creating national models as demonstrated by Mashkhur Zhussip's ability to create such models.

If we pay attention to the inexhaustible meaning of the word «*Könil*», we can see that it is also used to describe the soul, and its use is regulated by both formal and informal language. However, the term «*Könildiñ közi*» (*the eye of the soul*) also exists in Kazakh. Let me explain: every word spoken by a poet, every word associated with another word, and the great meaning conveyed by small details, must be interpreted through its eloquence and its inexhaustible meaning.

If we present the opinion of the well-known researcher S. N. Sutdzhanov here: «M. Zh. Kopeev, through his genuine findings, accurately depicted the essence of the turbulent era in which he lived. This characteristic was clearly evident in his works. Mashkhur Zhussip perceived the socio-political and socio-cultural aspects of the Kazakh steppe during that time. Expressing his thoughts through his poems, he was able to demonstrate the complete picture of Kazakh life at that period» [4].

In the poem «Bes Paryz» (Five Prayers), there is a phrase that showcases the author's unique use of language. It reads:

Secondly, prayer is our obligation,
We owe it to ourselves to speak it without hesitation.
If we sacrifice ourselves and kneel,

Only then do we reach God, this is our appeal [5, 138].

In this example, the act of sacrifice and bowing down is not just an act of prayer, but also a way to preserve the Muslim traditions and Kazakh customs. Through this, he uses informal language and incorporates the phrase «*sacrifice and bow down*» into his writing, along with his own style and eloquent language [6, 98]. Using just one word, he was able to promote Kazakh military and heroic traditions, Muslim customs, and national customs, all of which he skillfully conveyed through his writing.

The «Five Gifts of Death» is a well-known piece by Mashkhur Zhussip, who is highly regarded for his knowledge of religion. In order to convey this message to the people and to achieve the goal of imparting this knowledge, we must also introduce the teachers of religious and spiritual leaders, following in the footsteps of the great Turkic literature. For example, in the works of Zhussip Balassagun and Khoja Ahmed Yassawi, we can see the use of traditional customs and national symbols [7]. We can also explore the effects of religion, tradition, national identity, and eastern literature in Mashkhur Zhussip's works.

In the next section, a group of archaic words are used to find the appearance of the national pattern in the works of the poet. For example, in the poem «The Wandering of the Gale», the following lines are used:

He walked from that side towards the sunset,
As if he was going to take something from Medina.
A lone old man approached him,
With a crooked hand, like a fallen branch [2, 311].

Or

It was a strange event for the eagle,
Unable to capture even a single prey!
Although it was a tumultuous world,
It was left behind like a barren wasteland [2, 312].

The word «*talys*» is often used in these two funeral rites [2, 311–312]. The definition given in the explanatory dictionary is: «*TALYS*. A dish made from the head skin of a sheep, stuffed with its own meat» [8, 779]. Another word, «*TALYSTAY*,» is also given in the dictionary. Its definition is: Strong, large, big. The first definition is closer to the meaning of the funeral.

The word «*talys*» doesn't make sense in today's language because it belongs to the category of archaic words. Although if we consider that the names of many historical words were used in the past and their meanings have been forgotten, it is understandable that today's reader may not be familiar with this word.

This word is one of the meanings that has been widely used in lyrical poetry [9, 95]. For example, in the poem by Bukhar:

I am a restless Arghyn,
My mouth is full of thorns.
You are a delicate flower,
I am a sharp arrow,

the meaning of the word “*talis*” from the path of its origin is used in the context of the metaphorical meaning of the word.

Scientist Rabiga Syzdykova assigns the word ‘*talys*’ to the third group of the literary language vocabulary in the 15th–17th centuries, giving it the status of ‘historical words (historicism)’. «The third category of ancient elements comprises historical words (referred to as historicisms), which include archaic names for various natural phenomena, social and political terms, and the military lexicon used by the Kazakh society during that period. Among them are words like ‘*sadaq*’ (tax), ‘*kireuke*’ (tribute), ‘*dulyga*’ (feud), ‘*talys*’ (bride-price), each of which had specific meanings in that era. Additionally, there are obscure terms like ‘*tondyq*’ (a type of tax), ‘*ala*’ (feudal tax), ‘*saqeter*’ (a military levy), and ‘*quspen*’ (a type of tax) that are not well understood in modern times [10, 92].»

We can also see the use of the word «*talis*» in the works of the famous poet who lived in two different eras, indicating the continuity of the tradition of using this metaphorical expression. This is just one small example of the continuity of tradition, because we cannot deny the importance of this great concept in the literature of all times and eras, which has been passed down from generation to generation.

Let’s take a look at the poetic beginnings of the Mashkhar Zhussip, from which we can see the national character of the Kazakhs. Having received both deep and broad knowledge and having absorbed the traditions of the people’s oral literature from a young age, Mashkhar Zhussip skillfully combined his knowledge of Eastern literature with the works of his predecessors to create literature that was in tune with the times, and sang the truth of the era through the works of literary figures, from those who learned from the people’s literary traditions to those who raised their knowledge of Eastern literature and culture.

Conclusion

If we were to point out some of the characteristics of the creative work of the versatile Mashkhar Zhussip:

→ In the 20th century, Mashkhar Zhussip was a prominent akyn (folk poet) who was on par with Abai in literature, with his own special place in literature.

→ Mashkhar Zhussip used the ideas and techniques brought to literature by Kopeev, adapting them to the literary content, form, and genre, and creating diverse works.

→ As a prominent representative of the religious enlightenment movement of the early 20th century, Mashkhur Zhussip was able to use national examples to convey religious teachings to the people.

→ The works of aqyns are valuable for the Kazakh culture and literature, as they reflect the customs and traditions, the essence of the Kazakh people, and their way of life.

→ The role of compiling a vocabulary of words related to religion, culture, knowledge, and other topics related to Kazakh ethnography is crucial.

→ The development of the Kazakh language, literature, and its diverse genres has been greatly influenced by the creative works of writers who have enriched them with thematic, structural, and genre innovations.

→ The unique knowledge of the Kazakh people's history, creation, and culture, including their religious beliefs and funeral customs, can be found in their aqyns' works.

→ In the process of using national examples, the use of colloquial expressions and the expansion of the meaning of words have enriched Kazakh literature with various artistic devices.

References

1 **Жүсіп, Қ. П.** Қазақ лирикасындағы стиль және бейнелілік [Мәтін]. Қазақстан. Павлодар. Павлодар университеті баспасы, 1999. – 384 б. – ISBN 9965-449-64-3

2 **Көпеев, М. Ж.** Шығармалары. 4 том [Мәтін]. Павлодар қ. : «ЭКО» ҒӨФ, 2004. – 535 б. – ISBN 9965-610-39-5

3 **Penny, L.** The Whorf Theory Complex : A Critical Reconstruction [Мәтін]. – John Benjamins Publishing Company, Amsterdam, Philadelphia, 1996. – ISBN 1556196199

4 **Сүтжанов, С. Н.** Мәшһүртану курсы: оқу құралы [Мәтін]. – Павлодар : ПМПУ; 2019. – Изд.2-е, доп. – 99 б.

5 **Көпеев, М. Ж.** Шығармалары. 1 том [Мәтін]. Павлодар қ. : «ЭКО» ҒӨФ, 2003. – 436 б. – ISBN 9965-562-19-X

6 **Баратова, М. Н.** Мәшһүр Жүсіп өлеңдерінің жанрлық-стильдік ерекшелігі. Оқу құрал [Мәтін]. – Павлодар : «Brand Print», 2010. – 256 б. – ISBN 9965-842-77-9

7 **Жүсіпов, Е. Қ.** Мәшһүр-Жүсіп шығармашылығындағы шығыс әдеби дәстүрі. 10.01.02 – Қазақ әдебиеті бойынша филология ғылымдарының кандидаты дәрежесін алу үшін дайындалған диссертациясы. – Астана, 2001.

8 Қазақ тілінің түсіндірме сөздігі [Мәтін] / Жалпы редакциясын басқарған Т. Жанұзақов. – Алматы : Дайк-Пресс, 2008. – 968 б. – ISBN 9965-798-99-0

9 Бес ғасыр жырлайды: XV ғасырдан XX ғасырдың бас кезіне дейінгі қазақ ақын-жырауларының шығармалары. Екі томдық [Мәтін]. /Құрастырған М.Мағауин, М.Байділдаев. – Алматы : Жазушы, 1989. – Т 1. – 384 б. – 5-605-00358-5 (т. 1)

10 **Сыздықова, Р.** Қазақ әдеби тілінің тарихы (XV–XIX ғасырлар) [Мәтін]. – Алматы : «Ана тілі», 1993. – 320 б. – ISBN 5-630-00214-7

References

1 **Zhysip, K. P.** Қазақ lirikasy`ndary` stil` zhөne bejnelilik [Style and imagery in Kazakh lyrics] [Text]. Қазақстан. Pavlodar. Pavlodar universiteti baspasy`, 1999. – 384 б. – ISBN 9965-449-64-3

2 **Көпеев, М. Zh.** Shy`ғarmalary`. 4 том [Collection of works. Vol.4.] [Text]. Pavlodar қ.: «Е`КО» ҒӨҒ, 2004. – 535 б. – ISBN 9965-610-39-5

3 Penny, L. The Whorf Theory Complex : A Critical Reconstruction [Text]. – John Benjamins Publishing Company, Amsterdam, Philadelphia, 1996. – ISBN 1556196199

4 **Sytzhanov, S. N.** Məshhыrtanu kursy` : оқу құралы [The course of Mashkhur study. Study guide] [Text]. – Pavlodar : PMPU; 2019. – Izd.2-e, dop. – 99 б.

5 **Көпеев, М. Zh.** Shy`ғarmalary`. 1 том [Collection of works. Vol.1.] [Text]. Pavlodar қ.: «Е`КО» ҒӨҒ, 2003. – 436 б. – ISBN 9965-562-19-X

6 **Baratova, M. N.** Məshhыr Zhysip өлеңдерінің zhanrly`қ-stil`dik erekshelegi. Оқу құрал [Genre originality of the poetic works of Mashkhur Zhusip. Study guide] [Text]. – Pavlodar: «Brand Print», 2010. – 256 б.

7 **Zhysipov, E. K.** Məshhыr-Zhysip shy`ғarmashy`ly`ry`ndaғы` shy`ry`s әдеби дәстүрі. 10.01.02 – Қазақ әдебиеті бойы`nsha filologiya ry`ly`mdary`ny`ң kandidaty` дәрежесін алу үшін даjы`ndalған dissertaciyasы`. – Astana, 2001

8 Қазақ тілінің түсіндірме сөздігі [Explanatory dictionary of the Kazakh language] [Text]. / Zhalpy` redakciyasы`n басқарған Т. Zhanұзақов. – Алматы` : Dajk-Press, 2008. – 968 б. – ISBN 9965-798-99-0

9 Бес ғасы`r zhy`rlajdy` : XV ғасы`rdан XX ғасы`rды`ң бас кезіне dejingi қазақ ақу`n-zhy`raulary`ny`ң shy`ғarmalary`. Екі томды`к [Мәтін]. /Құрасты`тқан М.Мағауин, М.Байділдаев. – Алматы` : Zhazushy`, 1989. – Т 1. – 384 б. – 5-605-00358-5 (т. 1)

10 **Sy`zdy`kova, R.** Қазақ әдеби тілінің тарихы` (XV-XIX ғасы`rlar) [History of the Kazakh literary language. XV–XIX centuries] [Text]. – Алматы` : «Ана тілі», 1993. – 320 б. – ISBN 5-630-00214-7

Accepted for publication on 08.09.23.

*А. Е. Ерланова

Торайғыров университеті,
Қазақстан Республикасы, Павлодар қ.
Басып шығаруға 08.09.23 қабылданды.

МӘШҰР ЖҮСІП ПОЭТИКАСЫ: ҰЛТТЫҚ ӨРНЕКТІҢ ҚОЛДАНЫСЫ

Мақалада ақын, ойшыл Мәшһүр Жүсіп Көпеевтің поэтикасын танытатын ерекшеліктерінің бірі ұлттық өрнектердің қолдануы қарастырылады. Мақаланың мақсаты ақынның әдебиеттегі өзіндік даралығын, ерекшелігін көрсететін сөз қолданыстарын, көркемдік ерекшеліктерін анықтау және сол арқылы ақын поэтикасын зерттеудің бастамасын қалыптастыру.

Зерттеудің ғылыми әрі практикалық маңызы бар. «Мәшһүртану» курстарында, оқтану сабағында, XX ғасыр басындағы әдебиет және жалпы әдебиет теориясы пәнінде де қолдануға болады.

Ұлттық өрнектің, қазақи таным түсініктің, ұлттық колориттің Мәшһүр Жүсіптің шығармашылығын байыта түсуде, басқа ақын жазушылардан ерекшелігін айқындауда үлкен рөл атқаратыны ақынның өлеңдерінде анық байқалады. Халық ауыз әдебиетімен сусындап өскен, кейін өзі фольклорды жинап қағаз бетіне түсірген ғұламаның осы тәжірибесі оның шығармашылығына оңды әсер етті дей аламыз. Ұлттық танымды шебер пайдалана отырып әдебиеттің жанр, стиль, көркемдік пен бейнелілік тұрғысынан дамытты.

Мақалада ақынның өлеңдерінен келтірілген мысалдар ғылыми дәлелдермен тұжырымдалды, ғалымдардың еңбектерімен салыстырылды. Ұлттық өрнектің қолдану ерекшелігін анықтау үшін жинау, талдау, салыстыру, герменевтика әдістері қолданылды. Ұлттық өрнектер қолдану ерекшелігіне қарай шартты түрде үш топқа бөліп қарастырылды: дерексіз ұғымды заттандыру, діни өлеңдеріндегі ұлттық өрнектер, көне көздер.

Зерттеу нысаны ретінде ақынның көп томдық шығармалар жинағынан өлеңдері таңдалып алынды.

Кілтті сөздер: поэтика, бейнелілік, ұлттық көрініс, көркемдік ерекшелік, көркем мәтін

*А. Е. Ерланова

Торайгыров университет,

Республика Казахстан, г. Павлодар.

Принято к изданию 08.09.23.

ПОЭТИКА МАШХУРА ЖУСУПА: ИСПОЛЬЗОВАНИЕ НАЦИОНАЛЬНОГО ВЫРАЖЕНИЯ

В статье рассматривается использование национальных выражений, одной из особенностей творчества поэта, мыслителя Маишхур Жусупа Копеева. Целью статьи является выявление словоупотребления, художественных особенностей поэта, отражающих его индивидуальность, специфику в литературе и тем самым формирование инициативы изучения творчества поэта.

Исследование имеет научное и практическое значение. Результаты исследования можно использовать и на уроках краеведения, и на занятиях по дисциплинам литературы начала XX века и общей теории литературы.

В стихах поэта отчетливо прослеживается, что национальное выражение, казахское познание, национальный колорит играют большую роль в обогащении творчества Маишхура Жусупа, в определении его отличия от других поэтов-писателей. Можно сказать, что этот опыт ученого, который вырос, читая народную литературу, а затем сам собирал фольклор, положительно повлиял на его творчество. Умело используя национальное познание, он развил литературу с точки зрения жанра, стиля, искусства и образности.

В статье были сформулированы примеры из стихов поэта с научными доказательствами, сравнивались с трудами других ученых. Для определения специфики применения национального выражения использовались методы сбора, анализа, сравнения, герменевтики. Национальные выражения по специфике употребления условно рассматривались как три группы: выделение абстрактного понятия, национальные выражения в религиозных стихах, историзмы.

В качестве объекта исследования были выбраны стихи поэта из многотомного собрания сочинений.

Ключевые слова: поэтика, образность, национальное самовыражение, художественная специфика, художественный текст

Теруге 08.09.2023 ж. жіберілді. Басуға 29.09.2023 ж. қол қойылды.

Электронды баспа

3,32 МБ RAM

Шартты баспа табағы 23,77. Таралымы 300 дана. Бағасы келісім бойынша.

Компьютерде беттеген: А. К. Темиргалинова

Корректорлар: А. Р. Омарова, Д. А. Кожас

Тапсырыс № 4138

Сдано в набор 08.09.2023 г. Подписано в печать 29.09.2023 г.

Электронное издание

3,32 МБ RAM

Усл. печ. л. 23,77. Тираж 300 экз. Цена договорная.

Компьютерная верстка: А. К. Темиргалинова

Корректоры: А. Р. Омарова, Д. А. Кожас

Заказ № 4138

«Toraighyrov University» баспасынан басылып шығарылған

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

«Toraighyrov University» баспасы

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

67-36-69

e-mail: kereku@tou.edu.kz

www.vestnik.tou.edu.kz